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THE  
HISTORY  
OF THE  
*Mimes and Pantomimes.*

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HISTORY  
OF THE  
MIMES and PANTOMIMES,  
WITH  
An Historical Account of several  
Performers in *Dancing*, living in the Time  
of the *Roman* Emperors.

To which will be added,  
A List of the Modern Entertainments  
that have been exhibited on the *English*  
STAGE, either in Imitation of the ancient  
*Pantomimes*, or after the Manner of the  
Modern *Italians*; When and where first  
Performed, and by whom Composed.

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By JOHN WEAVER,  
DANCING-MASTER.

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At the same Touch of the harmonious Lyre,  
The Head, the Fingers, and the Feet conspire }  
To take their Parts, and form a moving Quire. }  
Each sympathetick Member vocal grows,  
And Symphony from every Gesture flows.

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L O N D O N :

Printed for J. ROBERTS at the *Oxford-Arms* in  
*Warwick-Lane*, and A. DOD without *Temple-*  
*bar*. 1728.

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# HISTORY

OF THE

MIMES and PANTOMIMES

WITH

An Historical Account of several  
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of the Roman Emperors.

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A List of the Modern European  
that have been exhibited on the English  
STAGE, either in imitation of the anti-  
ent Pantomime, or in the manner of the  
Modern. With a list of the  
Performed, and the places in which they  
were exhibited.



BY JOHN W. DAVIES  
DANCING-MASTER

At the same Touch of the Harmonious Lyre,  
The Hand, the Finger, and the Foot combine,  
To take their part, and form a moving Choir,  
Each Amphibious Member vocal grows,  
And Symphony from every Cellar flows.

LONDON

Printed for J. Roberts at the Oxford Arms in  
Newgate-Street, and A. Wood without Temple-  
Bar, 1788.



THE  
HISTORY  
OF THE  
MIMES and PANTOMIMES.

**T**HE Town having for  
some Years last past run  
into *Dramatick* Entertain-  
ments, consisting of *Dan-*  
*cing*, *Gesture*, and *Action*, intermix'd  
with *Trick* and *Show*; and to which  
they have given the Name of *Pan-*  
B *tomimes*:



*tomimes* : I am apt to perswade my self, that an Historical Account of the ancient *Mimes* and *Pantomimes* of the *Greeks* and *Romans*, will, at this Juncture, not only be acceptable and entertaining to the Publick, but will render the Spectator better capable of Judging of these modern Performances: And when we shall use our best Endeavours to shew in what the Excellency of this *Art* did consist, the Beauty of *Imitation*, and the Harmony of *Composition* and Motion; we doubt not but that the greatest Part of these modern Entertainments will be easily perceived to have fallen considerably short of these *Representative Dances* of the ancient *Pantomimes*; and that the Restoring (as much as is possible) that *Imitation*, which has appeared so eminent among the Ancients, will very much conduce to, and improve our present Diversions.

THE

THE Remains indeed of these surprizing Performances of the *Pantomimes* are to be found still in *Italy*, but sunk and degenerated into Pleasantry and ludicrous Representations of *Harlequin*, *Scaramouch*, *Columbine*, *Pierot*, &c. of which Kind was the Night Scene of the *Sieur Allard* and his two Sons, performed on the Stage in *Drury-Lane* about seven or eight and twenty Years ago : And such also was a Night Scene or two, the Performance of *Sorin* and *Baxter*. Upon this old Ruin most of our present *Pantomimes* have laid their Foundation ; yet it plainly appears that we in *England* have come nearer to the Original ; and that our Entertainments are much preferable to those of the *Italians*, since those have been only us'd for the Introducing, or Explanation of some following or foregoing Scene ; and ours are Representations

sentations of entire Stories, carried on by various *Motions, Action, and dumb Show.*

IT must indeed be granted that our modern Manner of *Dancing*, whether *French, English, &c.* in this Particular, falls infinitely short of that agreeable and surprizing Variety which was to be seen in the *Representative Dances* of the *Mimes* and *Pantomimes*: And yet it is certain that the *English* have arrived to so much Perfection in this ancient *Science*, as to give at least some Idea of the Performances of the *Pantomimes*, and have (without dispute) excelled all that has been performed in this Way, by the *Moderns*. But to proceed to our Account of these *Mimes* and *Pantomimes*, so celebrated, and cried up by *Antiquity*.

AFTER the *Romans*, by the Introduction of the *Asiatick* Luxury,  
with



with their Conquest of that Country, had sunk into Effeminacy, and lost all the manly Taste of the great Arts as well as Arms; the Stage (which too often in its Ruin, has forerun *that* of the Country) sunk into ridiculous Representations, so that the Poet's Part grew the least considerable of it: The pompous Passage of a Triumph, Rope-dancing, and many other foolish Amusements, carried away the Peoples Affections, and took up the *Representation*; so that the admirable Effects of Tragedy, and the agreeable Diversions of Comedy, were lost in Noise and Show. Then arose a new Set of Men called *Mimes* and *Pantomimes*, to restore that *Imitation* without Words, which was *lost among* them. The Stupidity of the People was not moved with the *admirable Art* of the Poet, nor the *Passions* which he *touched*, nor the *Manners* he *drew*, nor the Conduct of his Plot; but only with the out-ward

ward Representation of the Actor; and with that so little, while Poetry was joined with it, that even in Terence's Time he complains in his Prologue to his *Hecyra*, that the Rope-dancers drew all the Spectators from his Play.

IN this Depravity (I say) of the Taste of the Audience, the Mimes and Pantomimes invented a new Sort of Diversion, tho' grafted on an old Stock; which was by Motion and Measure, without the Help of Words, to represent all those Stories of Antiquity, which before used to furnish the Poets with Plots for their Plays. In which it is plain, from Lucian and others, they pursued the Rules of Aristotle, and the old Poets, by confining each Representation to a certain Action, with a just Observation of the Manners and Passions which that Action naturally produced.

NOBODY

NOBODY can deny, but that this was a very surprizing *Performance*, and the *Wonder* of it is so great, and the Difficulty of doing it so far beyond our Conception, that it in a manner confounds *Credibility*; Yet the *Testimonies* of *Eye Witnesses* are too strong to suffer us to doubt of the Matter of Fact; but the Accounts are so strange, that they almost exceed the *Belief* of our *Times*.

THE *Mimes* and *Pantomimes*, tho' *Dancers*, had their Names from *Acting*, that is, from *Imitation*; copying all the *Force* of the *Passions* meerly by the *Motions* of the *Body* to that degree, as to draw *Tears* from the *Audience* at their *Representations*. 'Tis true, that with the *Dancing*, the *Musick* sung a Sort of *Opera's*, or *Songs* on the same *Subject*, which the *Dancer* performed; yet what was chiefly minded, and carried



ried away the *Esteem* and *Applause* of the Audience, was the *Action* of the *Pantomimes*, when they performed without the Help of *Musick*, *Vocal* or *Instrumental*.

THESE *Pantomimes* were *Imitators* of all *Persons* and of all *Things*, as the Name imports ; and performed all by *Gesture*, and the *Action* of Hands, Legs, and Feet, without making use of the *Tongue* in uttering their Thoughts ; and in this Performance the Hands and Fingers were much made use of, and expressed perhaps a large Share of the Performance. *Aristotle* says, that they imitated by *Number* alone without *Harmony* ; for they imitated the Manners, Passions, and Actions, by the numerous Variety of *Gesticulation*.

LUCIAN seems to think the Fable of *Proteus* means no more than that he was an accomplished *Pantomime*,

*mime*, and *capable* of transforming himself into all Shapes ; now representing the Fluidness of *Water*, then the pyramidal and sloping Pointing of *Fire* ; now the Fierceness of a *Lyon*, and Fury of a *Leopard*, then the Motion and Trembling of *Boughs* and *Leaves* of a Tree, caused by the Wind : In a Word, whatsoever he had a mind to ; whence the Fable feigned him to be turned into those very things he acted

\* Sir *Tho. Elliot* observes the same in his Governor, ‘ That some Interpreters of the Poets do imagine that *Proteus*, who is supposed to have turned himself into *Figures* ; as sometimes to shew himself like a *Serpent*, sometimes like a *Lyon*, otherwhiles like *Water*, or like a *Flame* of

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\* b. i. ch. 20. p. 64, 65.

‘ *Fire* ; signifieth to be none other  
 ‘ but a *Dalyer*, and *crafty Dancer*,  
 ‘ which in his *Dance* could image the  
 ‘ Inflections of the *Serpent*, the soft  
 ‘ and delectable Flowing of the *Water*,  
 ‘ the Swiftneſs and Mounting of the  
 ‘ *Fire*, the fierce Rage of the *Lyon*,  
 ‘ the Violence and Fury of the *Leo-*  
 ‘ *pard* ; which Exposition (ſaith he)  
 ‘ is not to be diſpraised, ſince it diſ-  
 ‘ cordeth not from Reason.’ *Empuſa*  
 alſo, who changed herſelf into a thou-  
 ſand Shapes, was (very probable) a  
 Female *Pantomime* of the ſame Kind,  
 conveyed to us under that Fiction.

THE ſame ingenious *Lucian* gives  
 us a Draught of the Qualifications  
 required to perfect one of theſe *Dan-*  
*cers* ; what ought to be his Practice,  
 what he muſt learn, and by what  
 Means attain his Art ; by which it will  
 plainly appear, that this ſort of *Dan-*  
*cing* was not a trifling *Art*, nor to be  
 attained



( II )

attained without great *Difficulty* and *Application*.

\* TO arrive at a Perfection in this *Art* (says he) a Man must borrow Assistance from all the other Sciences, (*viz.*) *Musick*, *Arithmetick*, *Geometry*, and particularly from *Philosophy*, both *Natural* and *Moral* : He must also be acquainted with *Rhetorick*, as far as it relates to Manners and Passions ; nor ought this *Art* to be a Stranger to *Painting* and *Sculpture* ; but its chief Dependance is *Memory* ; to have a *Memory tenacious and at command* : He ought particularly to express and imitate all Things, nay even his very Thoughts, by the Motions and Gesticulations of his Body : In short, it is a Science Imitative and Demonstrative, an Interpreter of all Things Ænigma-

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\* V. *Lucian* Dialog. de Saltatione.

tical, and an Explainer of Ambiguities. The Praise of *Pericles* by *Thucydides* may be justly adapted to this *Dancer*; (that is) to know what is fit and proper, and to express it. I mean here by Expression, a Justness of Performance; so that the whole Business of a *Pantomime* consists in Knowledge of ancient History and Fable; the ready Remembrance of it; and the Expressing the Story he represents with Decency, and such artful Gestures, as by his Motion alone to represent the whole to the Understanding and Pleasure of the Spectator.

OUR *Pantomime* therefore ought to be well versed in History and Fable: His Knowledge should begin from the *Chaos* or Birth of the World; let him particularly learn the Division of Heaven and all the Coelestial Fables; He should be well acquainted with the whole *Attic* Fable, and the Records

Records of *Athens* ; next let him learn what is to be found worth his Observation in *Corinth*, and all the Stories in the Records of *Nemea*. He may also gather abundance of Examples from *Lacedemon*, *Elis*, *Arcadia*, and *Crete*. The *Dancer* will find ample Matter for this Art in *Ætolia* and *Thrace*, and plenty of Arguments will be met with in *Thessaly*. He must be also well read in all the *Metamorphosis*, and must be admitted into the most secret Mysteries of the *Ægyptians* : Our *Pantomime* also must not be unacquainted with the various Fictions of the Poetical Hell : And to sum up all in one Word, he must be ignorant of nothing which is to be found in *Homer* and *Hesiod*, and other eminent Poets, especially those who have wrote Tragedy, and must understand them perfectly and fully, and be ready to produce them into Action on Occasion.

THIS



THIS *Mime* or *Pantomime* thus qualified, expressed by his Motions and Actions, what was sung in Verse, so perspicuously, that every Part he acted or danced was clear, and evident enough without the Help of an *Interpreter*; and the Spectator understood the *Dancer*, tho' Dumb; and heard him, tho' Silent.

DEMETRIUS, a *Cynick* Philosopher, having declaimed and railed at this *Art* as an Appendix of a Fiddle, as an absurd and senseless Motion, of no Purpose or Efficacy, and void of all Understanding. \* ' A famous *Pantomime* in Nero's Time, (as Story goes) learned, and well acquainted with History, and the *Art* of imita-

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\* This Story, Sir *Tho. Elliot*, by telling, approves, ch. 20. b. 1. of his Governor, p. 67.

' *ting* by *Motion* and *Gesticulation* ;  
 ' invited this *Demetrius* to come to see  
 ' him Dance, and then, if he pleased,  
 ' to find fault with his Performance,  
 ' and banish and confound his Science;  
 ' he assured him he would act before  
 ' him without either Flute, or any  
 ' other manner of Musick, which he  
 ' did : For having imposed Silence on  
 ' the Musick, he himself, without any  
 ' Assistance, *danced* the Story of the  
 ' Amours of *Mars* and *Venus*, their  
 ' Discovery by the Sun, *Vulcan's*  
 ' catching them in his Net of Wire ;  
 ' he represented every God that came  
 ' to behold the agreeable Spectacle :  
 ' the Confusion of *Venus*, and the  
 ' Intreaties of *Mars*.' In short, he  
 performed the Representation of the  
 whole Fable, with that expressive  
 Gesture, with such a plain Declaration  
 of every Act in the Matter, with such  
 a Grace and Beauty, and a Wit so  
 wonderful, delicate, and pleasant, that  
*Demetrius,*

Demetrius, transported with his Performance, (as the greatest Applause he could give him) cry'd aloud in the Theatre—I hear, my Friend, what you act; nor do I only see the Persons you represent, but methinks you speak with your Hands. Having given this Instance of Nero's Time, I cannot pass over the Applause given to the same *Pantomime* by a Foreigner and Barbarian: The Story is this; ' A Barbarian  
' Prince being come to Rome from  
' Pontus, about some Negotiations  
' with Nero, among many other Diversions shewn him by the Emperor,  
' saw this *Dancer* perform his Representations with so much Life, that  
' tho' he knew nothing of what was sung, as understanding no other  
' Language than that of his own  
' Country; yet he understood every  
' thing by his Motions: And now being to return to his own Country  
' from Rome; and having, at the  
Emperor's



Emperor's Desire; his Demand of  
 whatever he pleased, with an Assu-  
 rance of a Grant, ask'd of Nero this  
*Pantomime*, as the Height of his De-  
 sires: Nero asking him of what Use  
 he could be to him; he reply'd, That  
 he having bordering Nations of Bar-  
 barians, and all of different Lan-  
 guages, he found it very difficult to  
 find Interpreters for them; which  
 Difficulty would be removed by this  
*Dancer*, since by his Movements and  
 Gesticulations, he could inform him  
 of all they should negotiate. —  
 Such was the natural Praise which the  
 Force of this just Imitation extorted  
 from a Barbarian. Sir Ibo. Elliot, in  
 the End of his 20th Book of his Go-  
 vernor, gives the same Examples of  
 these *Pantomimes* as we have done;  
 and concludes 'em thus — 'Here a  
 Man may behold what Craft was in  
 the ancient Times in Dancing, which  
 at this Day no Man can imagine or  
 conjecture!

conjecture: But if Men would now  
 apply the first Part of their Youth,  
 (that is to say) from Seven Years to  
 twenty effectually in the Sciences Li-  
 beral, and Knowledge of Histories, they  
 would revive the ancient Form, as  
 well of Dancing, as of other Exer-  
 cises; whereof they might take not  
 only Pleasure, but also Profit and  
 Commodity.

BEFORE I go any farther, I  
 think my self obliged to premise some  
 Considerations on what has been said  
 by *Lucian* on this Head, lest the seem-  
 ing Extravagance of what he has ad-  
 vanced should look more like Fable,  
 or the hyperbolical Exaggerations of  
 a Panygerist, than Truth. I doubt  
 not but it will sufficiently surprize the  
 Reader, if he have no other Idea of  
 Dancing but what he has gathered from  
 his Observations of our modern Dan-  
 cing; for I confess from thence he  
 never

never can imagine how it is necessary for the Performer to be indispensibly acquainted with all these Particulars of the ancient Story. He will, it is certain, find nothing of the chief Part of the ancient Performance among our modern Dancers, who have been seen and followed with so much Applause : And the Reader should consider before he passes any *rash Judgment* on what is advanced on this Head by *Lucian*, that our *modern Dancing*, in this Case, has no Resemblance to that of the Ancients, and wants almost all the *Parts* which rendered *that a Spectacle* so *taking* and admirable.

IT is sufficiently apparent from what has been said, that this *Pantomime*, or *Universal Actor* in *Dancing*, was or ought to have been acquainted with all the Fables of the old Poets ; since he was to describe that by *Motion alone* which the Poet painted out to the



Life by Words. *Philosophy* therefore, *Moral* and *Natural*, *Rhetorick*, *Painting*, *Sculpture*, and the like, the old *Pantomimes* perfectly understood, for the Forming their *Plots*, *Characters*, *Figures*, *Motions*, &c. They were thoroughly skilled in all those poetical Fictions, whence they drew the Subject of their Representation, which was from all that afforded *Action* and *Passion*; especially the fabulous Part of the *Greek History*, whence *Æschylus*, *Sophocles*, *Euripides*, *Agatho*, and the rest took Matter for Tragedy. And this sufficiently makes it evident, that *Lucian* (in what I have transcribed from him, on the *Qualifications* of a *Pantomime*) has put in nothing Hyperbolic, or with an *Affectation* of *Difficulty*: He was an Eye-witness of their Performances, and knew the general Subjects of their Art, and is a Rule to them, as *Aristotle* is to the Dramatick Poets; having drawn what he says,

not

not from his own Imagination, but from the Practice of his Time. This we hope will be enough to free my Author from the Imputation of Fiction, that the Uncommonness of the Truths which he advances would otherwise be too apt to fix on what he delivers.

WE shall now therefore with more Confidence proceed on this Point, and we hope more evidently make out, and confirm what has already been said.

\* THE chief Business then, and Aim of these *Pantomimes*, was (as I have said) the *Imitation* of Persons, or Manners and Passions; the Rules and Conduct of which they chiefly drew from the *Rhetoricians*, especially those

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\* *Lucian Dialog.*

who

who made Declamations their Business: In which they obtained their due Praise, perfectly representing their *Subjects*, and adapting their *Performance* to the Persons represented, whether *Kings, Tyrants, Beggars, Villains, &c.* and giving every one their proper and distinguishing Characters. As a Proof of this, I shall quote the Saying of another Barbarian, who finding the Subject require five Actors, and seeing but one *Dancer*, ask'd who should act, and personate the rest; and being inform'd that this one *Dancer* would perform the Whole; at the End of the Representation, told the *Dancer*, *I was mistaken in you, my Friend, who, tho' you have but one Body, have many Souls:* This was the Observation of the Barbarian.

THE *Italians* therefore, from the Variety of the Performance, with a great deal of Reason gave the Name of



of *Pantomimes* to these *Dancers*, which signifies a general Actor, who could vary himself with his Argument, and transform himself into every Part he represented. Their chief Art lay in Acting, and silently demonstrating all sorts of Manners and Passions; sometimes a Lover, sometimes a Passionate Man, sometimes Madness, now Excess of Joy, and then Grief, Despair, &c. and all these with a Grace peculiarly requisite to each Part: And what was more wonderful, on the same Day, at one time to represent *Athamas* mad, *Ino* trembling; now *Atreus*, then *Thyestes*; and all this done by one Man. But nothing was more observable than the Judgment and Decorum by which he regulated his Performance; which made *Lesbonax* of *Mitylene*, a Man of Gravity and Virtue, use to call *Pantomimes*, *Χειροποις*, *Handy wise Men*; and he often went to see them, as returning improved from

from the Theatres. His Tutor Ximocrates, being by Accident Spectator to the Performance of a *Pantomime*, cry'd out, *What admirable Sight have I lost by a philosophical Modesty?* If what Plato writes of the Soul be true, the *Dancer* in his excellent Performance represents the three Faculties of it; (that is) the *Irascible*, when he acts the angry Man; the *Concupiscible*, when he represents the Lover; and the *Rational*, when he curbs in every Passion as 'twere with a Bridle: For Reason was diffus'd throughout all the Parts of this sort of *Dancing*, as Feeling is through all the Senses.

ANOTHER Masterpiece of these *Pantomimes* consisted in that they shewed *Strength* and *Softness* reconciled; when the same Person, in the same Representation, would express the Robustness of *Hercules*, and the Delicacy of *Venus*.

OUR

OUR *Pantomime* ought to be well made, and of an active, pliant, and yet a compacted Body, able to turn with Quickness, and to stop, if occasion require, with Strength. In a Word, a *Pantomime* to deserve that Name, must be every Thing exactly, and do all Things with Order, Decency, and Measure, like himself without any Imperfection; have his Thoughts perfectly composed, yet excel in a Vivacity of Mind, a quick Apprehension, and deep Judgment; and his Applause must be the necessary Consequence of his Performance, in which every Spectator must behold himself acted, and see in the *Dancer*, as in a Glass, all that he himself used to do and suffer.

HERODOTUS is of Opinion, that what is the Object of the Sight is much more certain than that which is so of

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the Hearing ; and gives such strong Impression, that a Lover passing thro' the Theatre was cured of his Passion by seeing the ill Successes of Love ; and tho' he enter'd full of deep Melancholy and Despair, yet went out full of Joy. There is no greater Proof of the Justness of their Action, and the universal Approbation of their Performance, than the Tears of the Spectators whenever any calamitous or tragical History is brought by them on the Stage.

THE *Bacchanal Mode of Dancing*, used especially in *Ionia* and *Pontus*, which was of this kind, so bewitched the People, that at the Times of its Performance they neglected all other Business, and fate whole Days to see the *Titans*, *Corybantes*, *Satyrs*, and *Clowns* acted ; which *Dances* were performed by Persons of the most noble and best of Quality of every City, who

who were so far from thinking it any Discredit, that they valued their Performance more than their Advantages of Birth, Equipage, or the Honours of their Ancestors.

THUS have we shewn the *Rise*, *Original*, and *Art* of the ancient *Pantomimes*, the Virtues and Perfections of their *Art*, the necessary Qualifications, and their wonderful and surprising Performances. But should we form our Notions of these *Pantomimes* from the *Dancing* we have among us, we should be apt to imagine an *Actor* rather described here than a *Dancer*. And indeed the whole Course of the Praise is given them for the Excellence of their Imitation of the Manners and Passions, and not from their *Agility*, their *fine Steps*, and *Risings*.

THE Author of Mr. Betterton's Life, has in that Book given so exact

a Draught of the Virtues and Qualifications of a *Pantomime*, as far as it relates to the *Player*, that *his* Rules ought to be the Measure of Excellency in both, and not only very well worth the *Player's*, but also the *Dancer's* Study, and the Perusal of all who take any Delight in so noble a Diversion as the Stage ; by which they would be render'd more capable of judging of the Performance of both *Actor* and *Dancer*, than they usually are ; the Spectators now squandering away their Applause on *Pseudo-Players*, *Merry-Andrews*, and *Tumblers* ; and but rarely touch'd with, or encourage a *natural Player*, or just *Pantomime*.

BEFORE we conclude, it will not, we presume, be ungrateful to the Reader, that we give him here a short Account of some famous *Pantomimes*, and which may perhaps in some Measure confirm what we have already alledged on this Head.

TELE-



*TELESIS* was a great Master of this Art in Greece, he danced the Captains besieging *Thebes*, and by his Actions, Gestures, and Motions, represented to the Spectators all that they performed in the Siege.

*PYLADES*, born in *Cilicia*, (as we learn from *Suidas*) was a very famous *Pantomime* at *Rome*, under the Emperor *Augustus*. He perfected, by some new Inventions, this Art of Dancing a whole Play; for before *Augustus's* Time, the *Pantomimes* performed their Dances and Gestures while the Tragedy or Comedy was representing; but this *Pylades*, and a Contemporay of his named *Bathyltus*, were the first that left off all *Actors*, and introduced Dancing only on the *Orchestra*; and if we believe *St. Jerome*, \*

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\* In chron *Euseb.* ad ann. 1995.

*PYLADES Cilix Pantomimus quum veteres ipsi canerent, & saltarent primus Roma chorum sibi & fistulas prae cinere fecit. PYLADES was the first who danced at Rome, whilst others played upon the Flute, and while the Chorus sung; and that before him the Pantomimes sung and danced themselves at the same time. He also wrote a \* Book concerning the Italick Dance which he had invented, and formed out of the Comic, Tragick, and Satyric Dancing. One may judge of his Skill in this Performance, when we consider that Augustus having recall'd him to † Rome, (from whence he had been expelled by a Faction) did so please the People, that it was one of the Reasons for which they ceased to be angry with some inconvenient Laws which that Emperor had made. Pylades had two*

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\* Athen. l. 1. c. 17. Suidas in Πυλαδης.

† Dion. l. 54.

Competitors,

Competitors, *Bathyllus* aforementioned, and *Hylas* who had been a Disciple to *Pylades*; and between them we find several Particulars concerning their Rivalship in \* *Macrobius*, and that there was a popular Insurrection upon account of their Jealousy; and that *Hylas* dancing one Day a Song that ended thus, great *Agamemnon*; expressed the Thing by the Posture of a Man who should measure a Person of great Stature. *Pylades*, to find fault with him, cry'd out, *You make him a tall Man, and not a great Man*; and was forced by the Audience to dance the same Song. He did it; and when he came to great *Agamemnon*; he assumed the Posture of a † meditating Man. — One Day as he was dancing

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\* *Macrob. Saturnal.* l. 2. c. 7.

† *Nihil Magistratus magno duci convenire quam pro omnibus cogitare, Microb. ibid.*



the Tragedy of *Hercules Furens*, some People found fault with his Steps, he pull'd off his Mask; and told the Laughers: O ye Fools, don't you see that I act a Fool? — That every Day he threw some Arrows among the Spectators; he threw some also when he acted the same Play in the Chamber of *Augustus*: That Prince expressed no Anger for being treated as the *Roman* People were. — All these Things are much better in the Original. \* The Curious will do well to have recourse to it. — There are some Epigrams in the *Anthologia*, to the Honour of our *Pylades*; one of which ascribes to the Hands that speak every thing, *theophrastus*.

*PYLADES* left some Disciples, who went successively by his Name.

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\* Ap. Macrobi. lib.

*PYLADES,*

\* *PYLADES*, another famous *Dancer* under the Empire of *Trajan*, and particularly beloved by that Prince.

† *PYLADES*, another *Dancer*, whom *Didius Julianus* caused to dance in the Palace where *Pertinax* had been murdered just before.

*GALEN* speaks of a *Pantomime* named \*\* *Pylades*, and found out that a Woman was passionately in Love with him: He is without doubt one of the foregoing. The Inscript-

\* *Xiphilini* in *Trajan*.

† *Id.* in *Did. Juliano*.

\*\* See *Vossius* *Inst. Poet.* l. 2. p. 184. he refutes *Brodaeus*, who says in his Notes upon the *Anthologia*, that there have been only two *Pantomimes* nam'd *Pylades's*.

tions of †† Gruterus mention some *Pantomimes* who had the same Name.

*BATHYLLUS* of *Alexandria*, a Freedman of *Mæcenas*, who loved him much, was a *Pantomime* of great Reputation, and was contemporary with *Pylades*, and assisted him in the new Method of *Dancing* entire Pieces. *Suidas* says positively that *Augustus* was the Inventor of this sort of *Dancing*, and that *Bathyllus* and *Pylades* were the first who introduced it; which ought to be understood, that *Augustus* authorized and established the Invention of those two famous Performers.

THIS new Invention of *Dancing* was called *Italic*, and comprized the

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†† See *Scaliger* in *Euseb.* p. 169. *Salmas* in *Vopis.* p. 834. Edit. in *Octavo.*

*Comical,*



*Comical, Tragical, and Satyric Parts:* Not that it was a Mixture of them, but each of these *Pantomimes* preserved the Character of each Sort in their Performance. *Bathyllus* excelled in the *Comic*, and *Pylades* in the *Tragic Part*; tho' oftentimes they were both concerned in *Tragic* and *Comic*; for it appears that *Pylades* signalized himself by representing a Feast given by *Bacchus* to the *Bacchantes* and *Satyrs*. The Emulation that prevailed between these two *Pantomimes*, formed two Sects that continued a long time; each left Scholars, who endeavoured to make their Schools famous, and to perpetuate their Masters Name: The Sectators of *Bathyllus* were called *Bathylli*; and those of *Pylades* were called *Pyladae*: Both of them represented the Characters of their Masters. The Dances of the Former were merry, and fitted to amorous Adventures, and comical Subjects; and those of

of the Latter were grave, and proper to excite the great and more noble Passions of *Tragedy*. The Former stir'd Lust in such a Manner, and gave such violent Temptations to the Female Spectators, that it occasioned these following Verses of *Juvenal*.

\* *Chieronomon Ledam molli saltante  
Barhyllō*

*Tuccia vesicæ non imperat : Apula gannit*

*Sicut in amplexu : Subitum & miserabile longum*

*Attendit Thymeles : Thymeles tunc Rustica discit.*

One sees a Dancing Master cap'ring high,

And Raves, and Pisses with pure Ex-  
tasy :

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\* *Juven. Sat. 6.*

Another

Another does with all his Motions  
 move,  
 And gapes and grins, as in the Fear  
 of Love :  
 A Third is charm'd with the new  
 Opera Notes,  
 Admires the Song, but on the Singer  
 doats :  
 The Country Lady in the Box ap-  
 pears,  
 Softly she warbles over all the hears ;  
 And sucks in Passion both at Eyes  
 and Ears.

*Dryd. Juvenal. Sat. 6.*

THE Romans divided themselves  
 into Factions for these two famous  
 Pantomimes ; and it seems Bathyllus's  
 Partizans had once the Credit to cause  
 Pylades \* to be banished. The Kind-  
 ness of Mæcenæ for Bathyllus may

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\* Dion. l. 54.



authorize that Conjecture, with Submission to *Macrobius*, who says, That *Pylades* incurr'd *Augustus's* Indignation, because that the Dispute that was between him and *Hylas* ( who had been his Scholar ) had rais'd a Sedition among the People. The Answer ascribed to *Pylades* by *Macrobius* \* (*Sir, you are ungrateful, let them concern themselves with our Quarrel,*) is the same with that mentioned by *Dion*, who reports that this *Pantomime*, *Pylades*, being recall'd from his Exile, and chid by *Augustus* for his Quarrels with *Bathyllus*, made answer: — † *It is to your Advantage, Cæsar, that we amuse the People, and hinder them from giving Attention to other Matters.* By this it seems very likely that it was not

\* *Macrobius*. Sat. l. 2. 6, 7. in fine.

† *Dion*. l. 54. ad ann. 736. p. m. 619.

in *Hylas's*, but in *Bathyllus's* Favour, that the Emperor was angry with *Py-lades*.

\* *ARCHELAUS* was a famous Dancer in the Reign of *Antiochus*, and was a great Favourite, and no one more esteemed by *Antiochus* than this Dancer.

*ALITURUS*, a Jew, and great Mimic, in great favour with *Nero*; and mentioned by *Josephus* in his own Life, who (as he says) was his intimate Acquaintance.

TO conclude, many of the Ancients have happily represented this manual Language of the Pantomimes; among whom \*\* *Cassiodorus* has this

\* Athen. l. i. c. 16. p. 19.

\*\* Lib. 4. variorum.

Passage: *His sunt addita Orchestarum  
Loquacissimæ manus, linguosi digiti,  
Silentium clamorū; expositio tacita!*  
And another out of \* Nonnus.

ὅτε φερόμεν ἑσθλὰ  
ὄρεσσι πολυκίχθ' ἐλίσσεται λήλασι πέσας  
Νόματα μέδον ἔχον παλαμῶσιν δακτύλῳ πορφυρῷ.

On every side his active Body plies  
In various Whirls, and strikes our ra-  
vish'd Eyes;  
His Head, his Feet, and busy Fingers  
make  
A dumb Oration, and we see him  
speak.

\*\* OF whom St. Cyprian says,  
*Cui sit verba manibus expedire.*

\* Dion. h. 7. v. 18.

\*\* Lib. de Spectac.



AND an Anonymous Author in *Rosinus* has summed up all in an elegant Epigram in praise of these *Pantomimes*, of which I shall only transcribe the six last Lines.

*Nam cum grata Chorus diffundit cantica  
dulcis,*

*Quæ resonat Cantor, motibus ipse  
probat.*

*Pugnat, ludit, amat, Bacchatur, verti-  
tur, adstat,*

*Illustrat verum, cuncta decore replet.*

*Tot Lingue, quot membra viro, mirabilis  
est Ars,*

*Quæ facit Articulos, voce silente,  
loqui.*

The Dancer joyning with the tuneful  
Throng,  
Adds decent Motion to the sprightly  
Song.

This Step denotes the careful Lover,  
 this  
 The hardy Warrior, or the drunken  
 Swiss,  
 His pliant Limbs in various Figures  
 move,  
 And different Gestures different Passi-  
 ons prove.

Strange Art ! that flows in silent  
 Eloquence ;  
 That to the pleas'd Spectator can  
 dispence  
 Words without Sound, and without  
 Speaking, Sense.



A LIST

( 43 )

A  
L I S T  
O F T H E  
Modern ENTERTAINMENTS

That have been Exhibited on the

*English STAGE;*

Either in Imitation of the

Ancient *Pantomimes,*

Or after the Manner of the

Modern *Italians.*

When and where first Performed,  
and by whom Composed.



( 43 )

LIST

OF THE

Modern ENTERTAINMENTS

That have been performed on the

English STAGE

Since its first opening

Ancient Performances

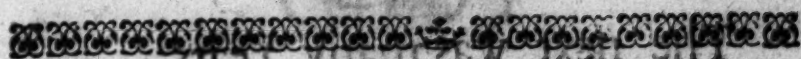
and the manner of acting

Modern Manners

When and where first performed,  
and by whom, Collected

The

G :



A LIST of the Modern  
Entertainments that have  
been Exhibited on the  
*English* STAGE, &c.

**T**HE first Entertainment that  
appeared on the *English* Stage,  
where the Representation and Story  
was carried on by Dancing, Action  
and Motion only, was performed in  
Grotesque Characters, after the man-  
ner of the Modern *Italians*, such as  
*Harlequin*, *Scaramouch*, &c. and was  
called

The Tavern Bilkers.

Composed by Mr. Weaver

And first performed in Drury-

Lane Theatre, 1702

The

The next was many Years  
after, and was an Attempt, in  
Imitation of the ancient *Pan-*  
*domines*, and the first of that  
kind that has appeared since  
the Time of the *Roman Empe-*  
*rors*, and was called

**The Loves of Mars  
and Venus.**

Composed by *Mr. Weaver*  
First perform'd on the Theatre  
in *Drury-Lane*, 1716

**Perseus and Andro-  
meda.**

A Burlesque Entertainment  
in *Dancing*, in *Grotesque*  
Characters. Composed by *J. Weaver*  
And first performed in *Drury-*  
*Lane*, 1716

The

The



(474)

## The Jealous Doctor

A Burlesque Entertainment  
in Grotesque Characters,

Composed by

Mr. Lunn

And first performed in Lin-  
colns-Inn-Fields,

1717

## Harlequin Executed.

An Entertainment in Gro-  
tesque Characters,

Composed by

Mr. Lunn

First performed in Lincolns-  
Inn-Fields,

1717

Orpheus

(484)

**Orpheus and Eurydice.**

A Dramatick Entertainment  
in Dancing, after the manner  
of the ancient *Pantomimes*,

Composed by **Mr. Weaver**

First perform'd in *Drury-lane*, 1717

**Harlequin turn'd  
Judge.**

An Entertainment in Gro-  
tesque Characters,

Composed by **Mr. Weaver**

First perform'd in *Drury-lane*, 1717

*Amadis.*

**Amadis.**

An Entertainment of a mixt  
kind, part Serious, and part  
Grotesque,

Composed by

Mr. *Lun*

First perform'd in *Lincolns-  
Inn-Fields,*

1718

**Cupid and Bacchus.**

An Entertainment after the  
ancient *Pantomimes*,

Composed by

Mr. *Weaver*

First performed in *Drury-lane,*

1719

**The Dumb Farce.**

An Entertainment in gro-  
tesque Characters,

Composed by

Mr. *Thurmond*

First perform'd in *Drury-lane,*

1719



( 50 )

## South-sea Director.

An Entertainment in grotesque Characters,

Composed by *Mr. Lun*

First perform'd in *Lincolns*.

*Inn-Fields,* 1720

## Duke and no Duke.

An Entertainment in grotesque Characters,

Composed by *Mr. Thurmond*

First perform'd in *Drury-lane,* 1720

## Escapes of Harlequin

An Entertainment in grotesque Characters,

Composed by *Mr. Thurmond*

First perform'd in *Drury-lane,* 1721

Jupiter

## Jupiter and Europa.

An Entertainment, part  
Serious, and part Grotesque,  
mixt with Singing, &c.

Composed by *Mr. Lun*

First perform'd in *Lincolns  
Inn-Fields,*

1721

## Harlequin Doctor Faustus.

An Entertainment in gro-  
tesque Characters, with a  
grand Masque of all the Dei-  
ties.

Composed by *Mr. Thurmond*

First perform'd in *Drury lane,*

1722

**The Necromancer,  
or Harlequin Dr.  
Faustus.**

An Entertainment in grotesque Characters, mixt with Singing, &c.

Composed by

Mr. Lun

First perform'd in *Lincolns-  
Inn Fields,*

1723

**Harlequin Shep-  
herd.**

An Entertainment in grotesque Characters,

Composed by

Mr. Thurmond

First perform'd in *Drury-lane,*

1723

The



**The Sorcerer : Or,  
The Loves of Pluto  
and Proserpine.**

A Dramatick Entertainment  
mixt with Singing,

By

**Mr. Lun**

First perform'd in *Lincolns-  
Inn-Fields,*

**1724**

**Daphne and Apollo.**

A Dramatick Entertainment  
of the mixt Kind,

Composed by **Mr. Thurmond**

First perform'd in *Drury-lane,*

**1724**

**Daphne**

**Daphne and Apollo:  
or, The Burgo-  
Master trick'd.**

A Dramatick Entertain-  
ment, part Serious, and part  
Grotesque, mixt with Sing-  
ing, &c.

Composed by *Mr. Lun*

First perform'd in *Lincolns-  
Inn-Fields,*

1725

**Wagner and Abe-  
ricot.**

A grotesque Entertainment,

By *Mr. Thurmond*

First perform'd in *Drury-lane,*

1726

The

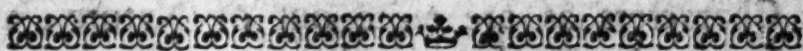
The Rape of Proserpine.

A Dramatick Entertainment  
mixt with Singing,

Composed by Mr. *Lun*

First perform'd in *Lincolns-  
Inn-Fields,*

1726



I think it will not be improper before we conclude, to give our Explanation and Sense of the Words *Serious* and *Grotesque*, made use of in this List; as differing in some Measure with the common Acceptation among Persons of our Profession.

By *serious Dancing*, I would be understood to mean not only that *genteel Dancing* in which the *French* have excelled, whether Brisk or Grave; and where an Air, Firmness, and a graceful and regulated Motion of all Parts are required; but also where such *Dancing*



cing shall represent any Character that is either Natural, or belonging to ancient Fable, or otherwise, where a nice Address and Management of the *Passions* and *Gestures* take up the Thought of the Performer, and in which he is to shew his Skill : By this Interpretation, the Parts of *Vulcan* and the *Cyclops* are as much in this Manner of *Dancing* as those of *Mars* and *Venus*, they representing equally the *Manners*, *Passions* and *Characters* of those Persons.

By *Grotesque Dancing*, I mean only such Characters as are quite out of Nature ; as *Harlequin*, *Scaramouch*, *Pierrot*, &c. tho' in the natural Sense of the Word, *Grotesque* among Masters of our Profession, takes in all *comic* Dancing whatever : But here I have confin'd this Name only to such Characters where, in lieu of regulated Gesture, you meet with distorted and ridiculous *Actions*, and Grin and Grimace take up entirely that Countenance where the *Passions* and *Affections* of the Mind should be expressed.

F I N I S.

